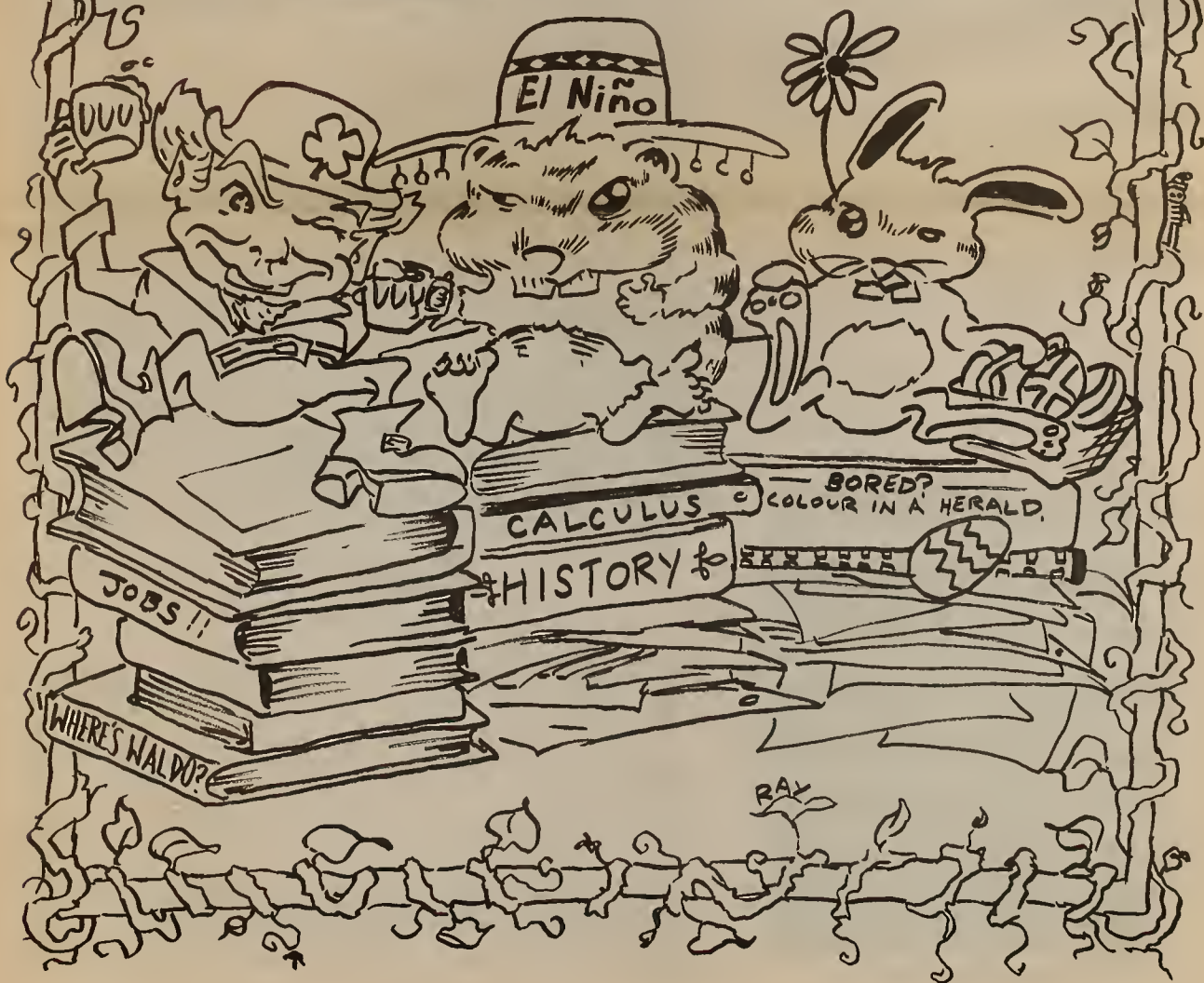




OUR LAST ISSUE OF '98!
INSIDE:
→ ALL THE GREAT
STUFF YOU'VE COME
TO EXPECT FROM THE
HERALD!

MARCH/APRIL 1998



Antonia Yee

THE INNIS HERALD

The March/April Issue 1998
Circulation: 3000

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Oops...

In the article "ICSS embarrasses Innis College" contained in our February Issue, we misleadingly stated that the editors of both *The Waady* and *The Gorgyle* were members of CINSSU. While they are members simply by being enrolled in Cinema Studies courses, neither of them are active members of the student union.

Special Thanks to: Everyone who took the time out from their essays and exams to put together our final issue.

About the Innis Herald.....

The Innis Herald is the monthly, student-run newspaper of Innis College. The paper is published at the beginning of each month by Centra Web Reproductions. *The Innis Herald* has an open-letter policy. We love to receive letters to the editor or just plain comments both praising and criticizing the issue in general, or any specific articles contained within the paper. We reserve the right to edit any submissions containing sexist, racist, ageist, homophobic, libellous or just plain dumb content, in consultation with the author. All writing and artwork must be accompanied by the author's real name and telephone number. Upon request, however, articles may be published under a pseudonym. The views and opinions expressed in the Innis Herald are attributable only to their authors and do not reflect the opinions of the Innis Herald, its staff, or Innis College.

Please deliver or mail submissions and letters to the Editor to room 305 (west wing) at Innis College, or leave them in the Innis Herald Mailbox in room 127 at Innis College, or e-mail them to cass.enright@utoronto.ca. We are located at 2 Sussex Avenue, Toronto ON, M5S 1S5. Our office phone number is 978-4748, or you can fax us at "attention Innis Herald" 978-5503.

I'd like to begin my very last editorial by thanking everyone who lent a hand in the production of the Herald this year, as well as all of those people who offered their moral support. It is with your help that the Herald weathered this (sometimes uncomfortably) eventful year.

Because I'm graduating this June, I feel compelled to share with those of you who are returning next year the few, meagre pearls of wisdom which I have gathered over my four years as an undergraduate at U of T and, specifically, at Innis College.

Looking back now, I realize what a lucky choice I made when I chose Innis and what a special and unique college Innis really is. First and foremost, Innis is the college of opportunity. Because Innis has such a small student body, there are numerous ways for you to get involved in many different levels of college life simultaneously. No other college on campus can offer you this chance.

My first piece of advice is to take advantage of this opportunity immediately. Get involved at Innis from day one. Not only will you meet great friends, but you will gain leadership and personal-relations experience which are invaluable both in everyday life and on your resume for work or post-graduate studies. University is not just about studying, or about partying, but

about preparing yourself for the rest of your life.

Strangely enough, my extra-curricular experiences at university have shown me more what I don't want to do, than what I do want to do. This I hold as an invaluable lesson: as a result of my experiences, I will not waste my time pursuing careers that don't suit my personality. For example, my experience working on the Herald for the last four years has taught me that I don't ever want to work in the field of journalism. I once entertained the (romanticized) idea of working at a magazine, but this vision has faded now. My experience in student politics has taught me that I'm definitely not cut out to pursue a political career. I find political wrangling far more frustrating than I do exhilarating.

I recommend getting involved with extra-curricular activities which closely approximate fields of work that you are interested in getting into. You may learn that you are perfectly suited to that career, or, if you are like me, you will learn that you had best channel your energy elsewhere.

As I suggested earlier, university is not an end (unless you become a professional student), but a means to an end -- whether this means a career, or just a contribution to your life experience.

My greatest piece of advice is that it is

never too early to prepare for graduation.

I don't say this to take away from the university experience, just to remind you that there is a whole world out there that isn't university. For many of you this will mean different things. It might mean strategizing payment plans for your OSAP loan. It might mean organizing your finances so that you don't have to move back home when you graduate, or so that you can finally move out. It might mean preparing and sending out resumes early in your last year so that you don't get caught without a job, or find yourself struggling through interviews and the resume-writing process when you should be writing those final essays and studying for exams. It might mean applying to graduate school early, filling in the applications and writing those personal essays ahead of time, (not the night before the deadline during mid-terms), to ensure that awkward references to the Cuban revolution and narrative technique in *The Sound and the Fury* do not accidentally become reasons why you want to attend X university.

Your time at university is short, so make the most of it. I think I can safely say that I have, and that I'm proud of my contributions to Innis and to U of T. Goodbye Innis, and thanks for everything.

INNIS HERALD ELECTIONS ARE COMING!

Are you interested in joining the Herald staff next year? The following positions are available, to be elected (all of them!)

Editor (apply through the ICSS!); Treasurer; Distribution Co-ordinator; Music Section Editor; Innis News Section Editor; Entertainment Section Editor; Arts & Literature Section Editor

To be eligible to run for any of these positions, candidates must have submitted at least three pieces of work to two different issues of the Herald.

Nomination forms are available at the Herald office on Thursday, March 19. Nominations close Tuesday, April 7. There will be a general meeting in the Herald office at 5pm on Wednesday, April 8 to elect the staff for '98-'99.

Questions? Call the Herald at 978-4748.

ATTENTION ALL INNIS STUDENTS:

On Wednesday, March 18th there will be an Innis College Students Society (ICSS) meeting to discuss and vote upon proposed amendments to the ICSS By-Laws and Appendix to reflect:

- autonomy of The Innis Herald and allotment of a fixed internal levy, without increasing Innis student fees
- an allotment of a fixed internal levy for the Cinema Studies Students Union (CINSSU), without increasing Innis student fees

**ALL INNIS STUDENTS ARE WELCOME TO PARTICIPATE AND VOTE
WE WILL BE MEETING IN THE INNIS PIT AT 9PM**

IMPORTANT!

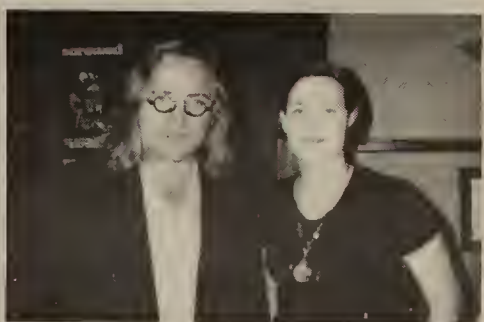
**Next Herald Meeting:
Wednesday, April 8 at
5pm - We will be electing
next year's staff!**

**Room 305 of old Innis
College**

Innis College News



(Above) Marina Alexis Boldireff during filming; (Left) on set of *I've Dreamed of you So Much*



Film-maker Rob Tragenza and Marina Alexis Boldireff at the 1996 Toronto Film Festival

The Next Film Prodigy Is From Innis!!!

Ed McLaughlin

Marina Alexis Boldireff Does It Grand, In Style And In Her Way

Hart House Film Board is having its annual Gala screening this Thursday and appropriately enough Hollywood will be having the Academy Awards gala just a few days later. Ex Film Board member Atom Egoyan is nominated for an Oscar. "Who Knows what creative genius will next be discovered?" asks Judi Schwartz, Hart House Gallery Director and advisor to the Film Board. We will have a chance to find out when this year's crop of film-makers and videographers strut their stuff. Showing their latest works will be Marina Boldireff, Anthony Ferreira, Janesse Leung, Jennifer Little, Rick Palidwor, Gary Shiu, Barbara Smialek, Dan Trudeau, and Dawn Wilkinson. I had the pleasure of meeting Marina Boldireff who was brave enough to show me the rough cut of her impressive cinematic debut *I've Dreamed* of

You so Much, a homage to French surrealist poet Robert Desnos. Marina is a recent Innis College graduate with a B.A. in Cinema Studies who first heard of Desnos in Professor Paul Bouissac's course in surrealism. Giving an oral presentation, in character as Desnos, she won a rave review from Bouissac who awarded her with an unheard of mark of 100%. After viewing her rough cut, I think I can understand her professor's enthusiastic response.

The film opens with a grainy, smokey shot of clouds that sets the moody atmosphere of the piece. Pictures of Desnos and his lover Youki are intercut with the actors -- Boldireff and her sister Natasha. The photography is striking and Boldireff is virtually unrecognizable in character as Desnos. There is some classic surrealist imagery such as seashells, sky and water. Two shad-

ows kissing makes for a beautiful shot. Asked if she was nervous about her first screening she said "I'm a little scared because this is my first film, but this is the best I can do right now and I'm proud of it. My opinion is my opinion and I can't control what other people are going to think, and that's fine. I don't want to control anything but I've put my whole heart and soul into my project, and I believe in my work. I can only feel good about it, I know I've done my best."

She names Federico Fellini, Ingmar Bergman, and Martin Scorsese as favourite directors who have inspired her. "I learned so much about humanity. Things that I knew, but yet said again so clearly by these directors. Through this work I wanted to learn the technical side of film-making and what better way than hands-on? I went through

the grueling process and now I know what it's all about. Just pick up the damn camera and do it."

I was struck by this young cineaste's honesty and forthright attitude and telling her as much she replied, "I don't think you can lose when you are honest. You can be hurt. But the people who want to learn the truth always will and the rest don't matter."

Her film is a bit of a family affair. Along with her sister playing her lover, Boldireff recruited her younger brother Michael, a talented self taught pianist, to write some of the music for the film. A friend, Jason Marlow, is the cinematographer. She also pointed out that she wanted to thank the Film Board for aiding her. "Rick Palidwor was very helpful with booking equipment and answering technical questions, and without Georgina Jordan

there wouldn't be a film. She's been a tremendous supporter and extremely helpful to having this piece ready for the Gala. She got my wheels turning. I'm very grateful to her."

Asked why she made the film, she told me: "I want the audience, the viewers, to rediscover Robert Desnos the writer because his works are very pure, honest and sporadic. Yet there is great harmony to be found, that exists, within the body of work. I want to pay homage to him and the best achievement of all would be to have the viewer pick up his books from the shelf, dust them off, and rediscover him."

You can rediscover Desnos, and discover Boldireff and all the other artists at Hart House Music Room, this Thursday March 19th at 7:00 p.m.

The Provocative Debate on Corporate Involvement at U of T

Lori Turnbull

The debate at Innis Town Hall on Tuesday Feb. 24 put forth the red-hot controversial question here at U of T: "How can the university secure private support without challenging academic freedom and integrity?"

All of the panelists who work or study at this university unanimously concluded in their remarks that there is a need for some sources of private funding.

The only panelists who did not agree were Janice Newson and Chris Whittaker. Janice Newson, a professor at York University, says that university research furnishes corporations with "much-needed credibility" and that such research is simply too precious to sell: "Universities are the most respectable institutions in the world for producing [unbiased] research... corporations, through licences and patents, then own [the research]... we should get the corporations off our campuses and out of our labs."

Panelist Chris Whittaker, a young U of T grad who has produced a CBC radio play, shares Newson's concern over universities selling out for corporate donations. Whittaker said he would have preferred the current fundraising campaign (which has \$50 million to go before reaching the \$400 million target) to have focused more on getting government money. His concern is that some private donations have strings attached: "The Nortel and Rotman agreements indicate to me that there's a significant problem with overt strings being there."

While Jon Dellandrea, the chief development officer and vice-president at U of T (a.k.a. chief fund-raiser), agreed with Whittaker that we need to do much more government lobbying, he argued that the university gets only half its funding through public support, leaving a "huge gap" in funding.

Panelist Bill Graham, professor and president of the U of T Faculty Association,

said that the way to preserve academic freedom and integrity is to fully disclose the university/donor agreements with the faculty, staff and students before they are finalized. "If the terms of the donation protect academic freedom, no problem. [But] private donors are interested in products for research, intellectual property rights, and purchasing prestige... the question is how we balance this," said Graham.

Michael Marrus, dean of the School of Graduate Studies, believes that fundraising at U of T is undergoing a major change: "It's now asked of a philanthropist who wants to give to a certain department: 'what are your priorities?' I don't think [asking such questions] was part of the U of T culture fifteen years ago. Then, the government gave us money and we took it." Rebecca Reardon, attorney and chief fund-raiser at Miami University, said that in certain cases, some philan-

thropic contributions are in the universities', as well as the public's, best interests, such as when a corporation funded cancer research.

Dellandrea stated that when U of T receives donations from individuals without any compromises in academic integrity or freedom, then such donations are the true acts of philanthropy. The examples he included were the St. George expansion project and donations for specific scholarships.

At the end of the 2-hour packed forum, it was U of T law student Nicholas Devlin, the discussion's moderator, who received the most applause. He dutifully adhered to the allotted time limits for panelists and the audience questions.

Afterwards, two members of the audience were overheard saying that although their minds weren't changed by the debate, the material provided "good fodder for future discussion."

The Last Free Friday Films !!!

CINSSU, in conjunction with SAC, presents Free Friday Films every Friday at 7 pm, Innis College Town Hall, 2 Sussex Avenue.

March 20 — Hamlet, Kenneth Branagh, 1996

March 27 — The Sweet Hereafter, Atom Egoyan, 1997

April 3 — Lost Highway, David Lynch, 1996

Announcements

The Harold Innis Foundation In-course Award

Applications for the Harold Innis Foundation In-course Award, valued at \$500, are now available in the Office of the Coordinator of Student Services and Registrar.

The Harold Innis Foundation In-course Award is to be awarded to an outstanding full/part time Innis College student. The recipient must have achieved distinction in the political, social or athletic life of the College or University and would normally be expected to receive a grade point average of at least 2.0. To receive this award, the recipient must register at Innis College in the subsequent academic year. The highest seasonal grade point average will be the determining factor in the event of equally qualified applicants. Candidates must apply or be nominated. Applications are available in the Office of the COSSAR.

The Innis College Alumni Scholarship

While no application or nomination is necessary, the Office of the COSSAR is also accepting personal statements for the Innis College Alumni Scholarship, valued at \$2500. The Innis College Alumni Scholarship is to be awarded to an outstanding Innis College student who has carried a minimum of three (3.0) credits in the qualifying year, has contributed to the life of the College and has a grade point average of at least 3.0. To receive this award, the recipient must register at Innis College in the subsequent academic year. Information on these and other scholarships and awards is available in the Office of the COSSAR.

Senator O'Connor Reunion Dance & Social

For all former staff, students and community members — come reunite old friendships and celebrate 35 years of O'Connor with "Live Music and DJ". Tickets \$5 sold at the door. Doors open at 7pm Friday March 27th, 1998. The celebration will be held at Senator O'Connor Savonickgate. For more information call Brett Connors or John Macchiocchi at (416) 395-5505.

Wondering what to do with the kids this March Break?

Drop by the Family Care Office to see our list of March Break 1998 Activities. Also, you are welcome to attend our "What to do with the kids this summer" open house on Thursday, March 26, 1998 from 12pm - 2pm. For more info, please call 978-0951. Family Care Office, 40 Sussex Avenue, 2nd floor.

DOIN' THE DEAN: A PROFILE OF GARY SPENCER, DEAN OF INNIS RESIDENCE

10 Questions for Gary Spencer, Dean of Innis Residence

Vicky Loh

Administrative Questions

1. How did you come by the position of Dean of Innis Residence?

I won the lottery...or did I lose the lottery? I don't know. The actual title came with this building. I used to be the manager of residence's physical services at the college and basically because we had a co-op residence, Toddle Creek and Vladimir House, the college decided that they would follow through with the college system and they would have a dean, so I moved over to the dean job. I applied for the job. It was a posted position. I came here in '83 from Scarborough College. So, I've been in the residence business since '83.

2. What do you have to do everyday? What's a day like in the life of a dean? It starts off with what happened last night 'cause I don't live here. I talk to the front desk. I talk to Gloria (Innis Secretary) about what happened. Usually I'm one of the first ones here.

V: So is it more like a policing job? Na, it's sort of like just keeping in touch...say like a pipe blew in the wash-room and we had a flood and people were put out of their room, or it could be anything, like a domestic dispute. So I start off the day by collecting the information about what's happening since I left here. V: Are you in charge of seeing who gets to come into residence?

Overall, I am but there is an admin system. There's a guarantee here now. So if you are admitted by July the first, you will have the guarantee of residence if you are accepted into the university, the college of your choice. We guarantee them a space here. We work as a team on that. It goes on all summer long. Basically, if you are admitted into the college, and you want residence you are now guaranteed residence—which is awful. Because if you think about it, we've got 327 beds, and we have 200 Innis places

to fill and 100 for the engineers. And we are 60-40, sixty percent first year, forty percent upper year. Hopefully you're not going to have more than 120 people who want residence.

Personal Questions

3. What is your horoscope?

The fish. Pisces. February 22nd.

4. Married with kids? Dating?

(laughter) I think my wife thinks that I'm dating someone here. She thinks the other woman is named "Innis". I have been married since 1972. I have a 16 year old daughter in grade 11 at Westford Collegiate who's there taking computer arts. Just one child. You throw away the recipe after that. We lost the recipe for children and ice cubes. Can't make either any more.

5. Boxers or briefs?

Briefs.

6. Do you have any interests or hobbies?

I have the cottage. I love the outdoors so I do everything outdoors. I fish, scuba dive, camp, snowmobile, everything you do at a cottage. I relax...you know, it's how I get away from this place.

7. What is the best part about your job?

I like working with the people here...the kids. I call them the kids. They are not kids, though. Some of them are fantastic. They came and talk to you and tell you their troubles. The good thing is when they came in here and tell you the good stuff. The bad part of the job is when they came in here and tell you the bad stuff, the real rotten things that are going on. When you've got 327 people living here, you get a lot of stories...good times and bad times. It's nice to share the good times...that's probably the best part of the job. It's no fun doing the discipline. There used to be an old joke about whenever you did something good, you would get an "attaboy" and you save your "attaboy's" up. So like you'd get fifty "attaboy's", and you'd get a prize for so many "attaboy's". But once you got one "awshit", you lost all your "attaboy's". Comments like "We got drunk last night and we were dancing on the ceiling and



we went through it"—that's an "awshit". Or a "We finished our exams so we partied until 3 in the morning and kept everybody up"—that's an "awshit". That's the sad part.

This residence though, is amazing. To expect so many people to live together in this unique setting and get along is unheard of. And by and large they do.

8. What's the craziest thing you've ever done?

I went to Woodstock. V: Did you meet anyone famous or were you just there for free love? I just got to ramp in the mud. It's not as glorified as it seems. I didn't enjoy it.

V: You didn't? Well, it rained. And we were so far away, you couldn't hear anything. Besides, I was probably fairly drunk most of the time.

Inspirational Questions

9. What sets apart Innis students from others?

That would have been an easy question to answer five or ten years ago. Innis was a real free spirit place. By and large, it still has that reputation. It was a hippie college—the hippie college. But definitely not now. I mean, our grade point average is off the scale. We are the second only next to Trinity with the highest grade point average per student. Our first year student population is off the scale. You had to have 89 in science to get in here, and you had to have 87 in arts. Innis used to have people with 68 just to be administered into the college. So our academic cut-off has risen and along with that, you've got a different kind of group of people. I haven't had enough experience to tell you what kind

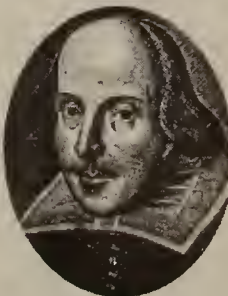
of people we are going to get. By and large I can tell you the residence is now quieter. Judging by the use of study rooms, they study a lot. Somebody said that there were too many geeks here now. What does that mean? They are too smart. They don't want to party. They can't have fun. They only want to do one thing. Is that true? I don't know. It is the residence, they are referring to, not the college. And that's a pretty bad rap. But I'm not so sure what a geek is. I think it's a person who studies a lot. I think I'll just ask my daughter. That's were I get a lot of my information from. I don't know. I don't know what sets them apart. It's changing. They like Innis because they like the smallness of the college. They seem to be outwardly motivated. I don't see as many layers of administration at Innis. How many people can walk in and make an appointment with the principal at a day's notice? I think they like that intimate setting.

10. If you could start life all over again, what lesson would you bring into your reincarnation? Gee, I don't think about stuff like this. I think I live life to the fullest now...maybe because I'm almost fifty-one. You get a real appreciation for life when you get up there, far from short life is. The one thing in this business that I preach to everyone is that you have to treat everybody the same. You have to. There are people out there who come in and want to take advantage of you, but you just treat them the same. There are no two answers, just one. That's my code of survival.

THE INNIS COLLEGE DRAMATIC SOCIETY PRESENTS A WINTER'S TALE

A great way to relieve exam and essay stress, or to procrastinate!

- Performances at 8pm, Sunday at 2pm
- \$6 students, \$12 full price



Running Wed. March 25 - Sun. March 29 at the Poor Alex Theatre

Come see your friends and enemies perform in a tale of "lust and betrayal!"

NEW APPOINTMENT SYSTEM

at the INNIS WRITING CENTRE

Appointments and cancellations for the Innis College Writing Centre are no longer being handled by the tutors. This will mean far fewer incoming calls to interrupt your tutoring sessions. You can now book or cancel an appointment in person or by phone at the Office of the Coordinator of Student Services and Registrar, on the first floor of the College. Speak with Claudia Li (or whoever else may be staffing the reception desk). She is now handling all appointments and cancellations for the Writing Centre.

From 1 to 2 pm every day, the Office of the Coordinator of Student Services and Registrar is closed for lunch. If you wish to book an appointment during the lunch hour, you can phone and leave a message; or you can phone or drop in after 2pm.

The Writing Centre's phone number remains the same: 978-4871. All calls will be automatically forwarded to the Office of the Coordinator of Student Services and Registrar.

The Writing Centre's hours of service remain the same:

Mon., Wed., Thurs., Fri. 9 - 5; Tues. 12:15 - 8:15 pm.

Hours for booking appointments by phone are:

Mon., Wed., Thurs., Fri. 9 - 4:30; Tues. 10 - 4:30

You can cancel an appointment any time, 24 hours a day, seven days a week, by leaving a message (include your full name and the date and time of the appointment).

Like any new system, this one is likely to have bugs. Please help us to fix them by reporting any problems you may encounter. You can leave a message for the Director, Roger Greenwald, at 978-2582, or you can send him e-mail: roger@chass.utoronto.ca. (Thanks.)

The Germans Have It:

A Word from our Foreign Correspondent

Andrea Mrozek

Hello University of Toronto, or should I say, Guten Tag! Your Berlin Correspondent is back to enrich with details of the European Lifestyle.


The semester here is coming to a close, and after four weeks of strike, all students, including myself are rushing to get some work done and finally hand assignments in. Four weeks of strike? This is an unusual concept for any tuition-paying student in North America. But at the end of November, 1997 one third of Germany's university students went on strike, making this the first ever country-wide strike on such a large scale. Students were protesting staff cutbacks, the growing class size, the poor condition of the libraries and a raising of tuition fees. University buildings were blockaded, including some libraries, and there were public demonstrations. Operas were interrupted, and dramatic presentations given during the intermissions at theatres. Some classes were held under banners in subway stations. I too, inadvertently joined the cause with German students simply by going to one class which was held in a theatre lobby. It was a seminar on the Revolution of 1848/1849, so it was all very fitting. Although classes were cancelled, it appeared as though extra-curricular activities run by the university remained unaffected. For example, the rowing club I joined continued to meet regularly throughout the strike. The strike was voted out by the student body the second week back after holidays. Life has returned to normal, except for the fact that now students are forced to try and make up for four weeks of lost time.

It doesn't appear as if any of the demands of the students were met, and I asked one German student if she felt the strike was worthwhile. She said that it was good because it brought attention to the cause, but she didn't really think the situation would get better. I personally wanted to use the time to research some papers, but the libraries being blockaded made an al-

ready difficult task more difficult. The German library system, under the best of conditions is an enigma. Still actively using the card-catalogue system, in which books are listed in order of the year they were published, took some getting used to. Furthermore the fact that some of these cards are written in old German handwriting doesn't help. There are computers, but typing in the keyword "Revolution 1848" will most likely bring up no more than 10 titles, probably because they have no more than ten books. In this regard perhaps the strike was warranted. This also does not appear to be an East/West difference, as I visited the major public library in the West, staying for

two hours without finding one book and never again to return. Each library has to be applied to separately, and you must bring: your passport, student ID and police registration. Aaaah, German bureaucracy. All of this brings a new, darker meaning to the words, 'I have to research a paper'.

While Eastern Ontario and Quebec experienced a storm so bad that even Berlin newspapers devoted a page to it, we were having beautiful, sunny spring weather in the middle of January. However, this has since faded. It's crunch time here and all around students are working and complaining, all in German of course. 'Til next time, Auf Wiedersehen.




St. Patrick's Festival '98

thursday march 19
@ the innis college cafe

\$1.⁰⁰ happy hour (from 10:00 to 11:00)
cheap drinks and green beer

all night long !!!

Featuring...
Uncle Ben's Band



Men's Sports

Basketball - as of March 6, 1998

Div III Team Name	GP	W	L	T	D	F	TP
B AEPI	6	5	0	1	0	0	11
Innis	6	4	1	1	0	0	9
Skyhawks	4	4	0	0	0	0	8
MBA	6	3	2	1	0	0	7
Air Balls	6	3	3	0	0	0	6
Commerce	6	2	2	1	0	1	5
U.C.	6	0	6	0	0	0	0
UTM C	1	0	0	0	1	0	0
Engineering	6	0	5	0	1	0	-1

Ice Hockey - as of March 6, 1998

Div IV Team Name	GP	W	L	T	D	F	TP
SGS Phys/Chem 5	4	0	1	0	0	0	9
OISE/UTM	4	3	0	0	0	1	6
Scarb R	5	2	3	0	0	0	4
Economics/Innis 4	1	3	0	0	0	0	2
Dentistry	4	1	3	0	0	0	2
Meds C	4	1	3	0	0	0	2
Woodsworth	4	0	2	1	0	1	1

Squash - Final Standings

Div II Team Name	GP	W	L	T	D	F	TP
Scarb B	15	15	0	0	0	0	30
Knox Pebbles	18	11	7	0	0	0	22
Innis	9	3	2	0	4	0	0
Engineering B	3	0	0	0	3	0	out
New II	3	0	0	0	3	0	out

Women's Sports

Basketball - Final Standings

Div IIA Team Name	GP	W	L	T	D	F	TP
St. Hilda's	6	5	1	0	0	0	10
PT/OT	6	5	1	0	0	0	10
Engineering	6	4	2	0	0	0	8
Innis	6	4	2	0	0	0	8
Woods/Meds	6	3	3	0	0	0	6
Dentistry	6	2	3	0	1	0	3
Pharmacy B	6	1	5	0	0	0	-2
UTM 2	6	0	5	0	1	0	-1

Volleyball - Final Standings

Div I Team Name	GP	W	L	T	D	F	TP
Scarborough A 11	11	11	0	0	0	0	22
PT/OT	11	9	2	0	0	0	18
SMC	11	9	1	0	1	0	17
UTM 1	11	7	4	0	0	0	14
St. Hilda's	11	7	3	0	1	0	13
Meds	11	6	4	0	1	0	11
New	11	5	5	0	1	0	9
Pharmacy	11	3	8	0	0	0	6
Victoria	11	3	8	0	0	0	6
Skule	5	1	3	0	1	0	1
Innis	6	0	4	0	2	0	0
Woodsworth	8	2	4	0	2	0	0
U.C.	7	2	3	0	2	0	0

Div IIA Team Name GP W L T D F TP

Scarb B 6 6 0 0 0 0 12

Vic/Innis 6 5 1 0 0 0 10

St. Hilda's 5 3 2 0 0 0 6

Woodsworth 4 2 0 0 2 0 0

Skule 2 1 0 0 1 0 0

U.C. 3 0 1 0 2 0 0

Coed Sports

Innertube Waterpolo - Final Standings

Div B Team Name	GP	W	L	T	D	F	TP
U.C./PHE	6	5	0	0	1	0	9
IMS	5	4	0	0	1	0	7
Best	6	4	2	0	0	0	8
Skule A	6	4	2	0	0	0	8
Innis	6	3	3	0	0	0	6
WCSA	6	1	4	0	1	0	1
Medical Bio	5	1	2	0	2	0	out
Skule B/Vic	3	0	1	0	2	0	out

Coed Volleyball - Final Standings

Div B Team Name	GP	W	L	T	D	F	TP
Pharmacy A	5	5	0	0	0	0	10
Sinai Spike	5	4	1	0	0	0	8
Dragon Ball	5	3	2	0	0	0	6
G.S.A.	5	3	2	0	0	0	6
Innis A	5	3	2	0	0	0	6
New I	5	3	2	0	0	0	6
Trinity	5	3	2	0	0	0	6
U.C. Gargoyles	5	1	3	1	0	0	3
MBA	4	2	1	0	1	0	3
Pharmacy D	5	1	4	0	0	0	2
OISE	3	1	0	0	2	0	out
PHE	3	1	0	0	2	0	out

Innis Intramural Standings

Music News

Rumors, Gossip and Other Lies

• **Marilyn Manson** recently stated in an interview that he believed that the Internet was a "dangerous tool". During a February 24th interview to promote his recently released memoir, *The Long Hard Road Out of Hell*, Manson described allegations that during performances he lowers a cage full of children into the audience for beatings and sends agents into the crowd to disperse drugs amongst the youth. He then went on to denounce the Internet for its ability to spread information on a grassroots level, and anticipated government regulation to stop rumour-mongering. Manson's censure of the Internet is to most a great surprise, especially since he is always citing the US First Amendment right to perform in the face of public opposition. Although Manson did not mention specific websites, the American Family Association's Gulf Coast Chapter homepage received a cease and desist letter from Manson's lawyer last April, ordering the group to remove from its site statements that said the performer urged his audiences to kill kittens and engage in sex during his concerts. <http://members.aol.com/PerkyBatty/axemm.html> is probably one of the reasons why. If you hate Marilyn Manson, go and have some fun!

• Now is it just Veruca? **Veruca Salt** singer/guitarist Nina Gordon just resigned from the metal rock band she co-founded with the twenty-something Louise Post six years ago. No real reason was given; the band's management company reports that "she left to pursue other opportunities." No word on her or the band's near future.



• A documentary suggesting **Kurt Cobain's** death was no suicide, entitled *Kurt and Courtney*, by British filmmaker Nick Broomfield, opened February 27 at the Roxie Cinema. Cobain's ex-wife Courtney Love threatened the theatre the same day with a letter warning the theatre they would share liability if the film raised any defamatory questions about Love's role in her husband's demise. We are told that Mr. Broomfield's movie

conveys the message that Ms. Love killed her husband Kurt Cobain or somehow participated in his murder. A letter from Love's attorney Michael Chodos stated that "Such accusations are false and defamatory, nothing more." Love had already managed to have the film withdrawn from the Sundance Film Festival in January, (hence delaying its premiere) claiming it featured unauthorized music. Broomfield, who said all licensing was in order, accused festival organizers of cowardice.

• **Elton John** received knighthood from Queen Elizabeth II on February 24th for his contribution to the memory of Princess Diana with his song "Candle in the Wind". Contrasting this, **Noel Gallagher** criticized public displays of affection and tribute to the Princess: "So she died in a car crash. Big fucking deal. It didn't affect me. I really couldn't give a fuck at the end of the day." And his opinion of those who continue to grieve her death... "Fat fucking British housewives are a pathetic bunch."

Smashing Pumpkins

Chamberlin are being sued by their label, Virgin records America, for failing to deliver four out of the seven records promised to the label. Virgin alleges in the suit that they had entered into a written agreement with the band in March of 1991, for which the group would provide the label with a total of seven albums during their contract period in exchange for royalties and advances. Then, in October of last year, Virgin alleges that the Pumpkins professed that they would no longer render their services under the agreement beginning on Jan. 13 of this year, even though they had only delivered three of the seven albums. In 1996, the band issued a five-CD box set of singles, *The Aeroplane Flies High*. According to court documents, the set's release marked the end of the relationship as far as the Pumpkins were concerned. And while all of this goes on the band is seeking to dissolve its contract using California

• **Smashing Pumpkins** members and former member Jimmy

Labor Code section 2855, a law drafted during Hollywood's age of long-term movie studio contracts. The Labor Code section imposes a seven year limit on personal service contracts, and while it's been favourably used against movie studios, its applicability to recording contracts has not yet been clearly established.



• Just when it seemed it may never happen again, after close to twenty years of making music, **Depeche Mode** is preparing to tour the world this year. But before that, a few musicians who themselves have been greatly inspired by DM will be featured on a tribute album entitled *For The Masses*. Those confirmed to contribute are Robert Smith of The Cure ("World In My Eyes"), Smashing Pumpkins ("Never Let Me Down"),

Deftones ("To Have And To Hold"), God Lives Underwater ("Fly On The Windscreen"), and Dishwalla ("The Policy Of Truth"). Also rumoured to have submitted tracks for consideration are names like Foo Fighters, Gus Gus, Monster Magnet, Rabbit In The Moon and Apollo Four Forty. The album is due in June on IS00/A&M Records.

• **Hard Rock Cafe** plans to introduce two new beer products, Hard Gauge Beer and Light Gauge Beer. Hard Rock's own restaurant customers will get the first taste in March, followed by the distribution to all other retail outlets nationwide in April. Hard Rock Beer will be available for retail in 12 packs of 12-ounce cans and long-neck bottles and will be priced in the Super Premium American Beer Segment. Hard Rock Beer merchandise also will be made available only through catalogue sales, featuring an exclusive line of premium items.



Industry Attempts to Quell

Music Piracy

Milena Placentini

Music piracy cost the \$12 billion U.S. music industry an estimated \$300 million in lost sales in 1997, unchanged from the prior year. Globally, the figure is \$5 billion a year in lost sales and it is rising fast due to Asia's economic crisis. The industry has been hit hard by the turmoil rocking Asia, where the markets most affected, excluding mainland China and Japan, had over \$2 billion in sales in 1996. A legal Madonna CD, which could sell between \$20-\$40 in the Hong Kong market, sells for just \$12 in the illegitimate markets. Overall sales of legitimately produced music in Thailand, Korea, Hong Kong, Taiwan, the Philippines and Singapore were all down an estimated 20 to 50 percent in January 1997, according to industry experts.

The Associated Press reported February 27 that police had seized 26,000 CDs and arrested 11 people in a stepped-up effort against pirating of intellectual property. The CDs, worth an estimated \$130,000 US were taken in raids on 10 shops on the 26th. The items seized included CD ROMs and music compact discs. Now Hong Kong is under pressure to crack down on piracy and smuggling, and has made several high-profile raids in recent weeks. A month ago, police arrested 11 men from mainland China and seized about 520,000 video compact discs on board a cargo ship off Hong Kong's coast. Hong Kong also has increased penalties for selling pirated software, but cheap pirated goods still are readily available in the territory.

Cassette tapes are falling out of favor with music pirates, who are moving to compact discs and the Internet. "Last year proved that staying ahead of technologically advanced pirates presents a greater challenge than ever before," said Steve D'Onofrio, director of anti-piracy for the Recording Industry Association of America.

To combat this concern, Intel Corp., Sony Corp., Hitachi Ltd., Matsushita Electric Industrial Co. Ltd. and Toshiba Corp. announced a joint encryption standard to protect digital music from being illegally copied. The proposed encryption technology would have no effect on digital VCRs and DVD players in people's homes. The news was well received by members of the entertainment industry, which has been concerned with piracy of digitally distributed material.

Keep Yer Eyes Peeled!

March 17
John Coltrane - *Living Space*
Morcheba - *Big Colm*
Pere Ubu - *Pennsylvania*
Scott Weiland - *12 Bar Blues*
Various Artists - *Total Dance Explosion*
Various Artists - *Legacy: A Tribute to Fleetwood Mac's Rumors* (Featuring Jewel, The Cranberries, Elton John and others)

March 24
Jann Arden - *Hoppy?*
Econoline Crush - *The Devil You Know*

Cappadonna - *African Killer*
Bees Presents: *The Pillage*
Reverend Horton Heat - *Spice Heoter*
Iron Maiden - *Virtual XI*
Miles Davis Quintet - *T.B.A*
Various Artists - *Big Boots Conspiracy* (Chemical Brothers, Death in Vegas and others)
Various Artists - *Living the Dream: A Tribute to Dr. Martin Luther King Jr.* (Featuring Erykah Badu, Aretha Franklin, Mary J Blige and others)

March 31
Blur - *Bustin' + Dronin'* (Remixes by Moby, Thurston Moore and others)
A Tribe Called Quest - *The Love Movement*
Jody Watley - *Flowers*
The Specials - *Guilty Til Proven Innocent*

April 7
Aucmen Nation - *If You Were/Bleed For You*
Frankie Bones - *Technolo-G*
Calvin Krime - *You're Feeling So Attractive*
Freaky Charkra - *Blocklight Fantasy*
Pulp - *This is Hardcore*
Stabbing Westward - *Dorkest Days*

April 14
Big Daddy Kane - *Veteranz Day*
Rufus Blag - *Credentiaols*
Lisa Gerrard and Pieter Bourke - *Duolity Pure - Feverish*

April 21
Robert Plant and Jimmy Page - *Walking Into Clarksdale*
Gandharvas - *Sold For a Smile*
Hayden - *The Closer I Get*
Public Enemy - *He Got Game and Resurrection*
Lou Reed - *Perfet Hight (Live)*
Jimi Hendrix - *Live at the BBC*
Vanessa Mae - *Storm*
Soul Asylum - *Condy From o Stranger*
Sonic Youth - *A Thousand Leaves*
Sunz of Man - *Sunz of Man*
Type O Negative - *T.B.A (Video)*

April 28
Sloan - *T.B.A*
May 19
Violent Femmes - *Freak Mognet*
Cosmic Slop Shop - *The Family*

May 7
Jesus and Mary Chain - *Munki*
The Smashing Pumpkins - *Adore*
Tori Amos - *T.B.A*
Sean Lennon - *T.B.A*
7 Mary 3 - *T.B.A*
Bad Religion - *T.B.A*
Elvis Costello - *T.B.A*



Discussion with Duncan: An Interview with the Bassist from Our Lady Peace

Kim DeCastris

In the February Issue of *The Innis Herald*, we published part one of the interview with **Duncan Coutts**, bassist of Canada's **Our Lady Peace**. Here is part two.

Kim: Have you met anybody who really influenced you on your tour, where you just said "Wow, I'm actually meeting this person," or...?

Duncan: I think you can learn stuff from everybody, really. We played with the Stanes, and took something away from their professionalism in the sense that they've been together for... I mean, they're the *Rolling Stones*, they've been together for fifty some odd years. Well, that's an exaggeration. You know, a guy like Ed Van Halen sound checks for three hours before the guys get there because he loves to play guitar still. You can learn something about his enthusiasm from that. You can learn stuff from everybody, basically. Both the negative way and the positive.

Kim: I saw an interview with you from the beginning of the tour, from your first stop and I think it was you who said that you guys weren't sure about the stadium tour -- that you didn't feel that everyone was connecting... It was something along the lines of "if the person up in the last row isn't up and moving, it's not really worth it", or...?

Duncan: No, no, I think, well, I don't think I said that, or if maybe someone misconstrued it, but I... I said it's a challenge to connect with everybody in a stadium show. And the stuff that we did, well, you've seen the show, so you know what happened, obviously. You know what goes on with the film clips, and the poem, and all that sort of business. It was to try not only to connect just through the music, but to try to connect on another level, to make it that much more of a personal

experience, to let everybody in on something that we sort of hold dear to us. On that level it's a challenge. I think that some bands will go do a stadium show and have a couple of lights and then plug in and play, which is fine, but I think we're trying to connect on another level.

Kim: Okay, how about a little background check. What was your first concert?

Duncan: Ah, Kiss. The original lineup, way back in the late seventies. I canned my parents into taking me when I was just a little tiny kid.

Kim: Makeup and everything?

Duncan: You bet.

Kim: Did you wear makeup?

Duncan: No, no, I didn't. No, no, no. And then I went this year again, actually. At the SkyDome. I drogged Raine to it. Yeah, and I actually wore a Kiss T-shirt. Well, "fuct" T-shirt, you know that company fuct? F-u-c-k-t. With Gene Simmons on the front. But you know what? In my late... In

my now sort of older age I realized that they really can't play their instruments at all, so we left.

Kim: That's the beauty of those seventies and eighties hair bands, right?

Duncan: Well, they were just master marketers, that was it. And they had that for sure, and still do.

Kim: You guys have been accused of the same. You know, being made up on the spot and thrown out into the light.

Duncan: (laughs) Wow, we're really snawing them, then, if that's what they think. Well, I've been told that, back in the day, people thought we were a put together band. But you know what? If we were a put together band, if people were smart enough to really realize what they were saying, they'd realize that if there was a put together band they'd at least get people who could play really well, instead of

guys who are just trying to play really well.

Kim: Who came up with the concept of the dummies for the inside of the *Clumsy CD*? They have them on display in a glass aquarium with a "No pictures, please" sign posted on the outside at So Hip It Hurts on Queen St. West.

Duncan: The concept? It was Sano (D'Aloisio) who took the pictures originally and sent them to us. We just really liked the whole playfulness between the innocence of the doll and then how dark and evil these dolls were at the same time. You get the both sides of it, which is what we try and portray with the music. We try to leave it ambiguous enough that people can interpret in ways in which they want to...

Kim: Raine does all the lyrics. Does he tell you what he meant when he was writing, or do you guys just have your own interpretations?

Duncan: Oh no, no. We figure it out. If we hear something that we're not totally agreeing with, we'll tell him. It's like me, you know, if I'm not playing a bass line correctly, or how he hears it, or how somebody else in the band hears it, they'll all tell me. The nice thing about our band is that the best idea wins. No egos. If someone has more ideas for a song, then that's great, they put them in... that's the way it has to be, because we're in a relationship where you have to be business partners, you have to be creative partners and you have to live together. It's one of the hardest relationships to keep up.

Kim: You said there's no egos or anything. Raine is a sex symbol. At the concerts people screaming for Raine, there's no problem with that?

Duncan: No, are you kidding? I can eat dinner at a restaurant and not get hounded for autographs. It's great.

At this point someone starts punching buttons on the phone. There is an obvious end to every interview, and in this case, Raine's button pushing signaled a definite end. Duncan and the boys had to go "Smile on TV", and it seemed the rest of them were getting impatient waiting for him.

BAND REVIEWS

Diane Sidik

Who: Spacehog
Where: Club Shanghai, Toronto
When: Tuesday 24 February

God loves his children but SPACE IS THE PLACE



Despite the tedious wait we had to endure, SPACEHOG blasted our ringing ears once they hit the stage. From the sight of his veins near popping from his head, Ray belted a ripping tune from *The Chinese Album*. Promoting this second feature disc due March 17, the brothers Ray and Anthony sang with great conviction.

Failing to alienate their *Resident Alien* (1996) fans, "In the Meantime", "Zero", and "Space is the Place" jetisoned between the new songs like protective frames. Not giving them close to enough standing room, these unfamiliar tunes leaned against the old for support. Perhaps testing the waters with this low-hype tour, SPACEHOG travels the bar circuit across North America until March 27, aiming Florida as their final destination. The spaceboys will then head back over to England and return for a proper tour, informs Ray. During our chat session, I sensed a thrill of being able to play at a small venue. Although the meticulous sound prep fell short of their demanding repertoire, the fanatic crowd eagerly fed off their smooth and steady energy. A familiar face to the Toronto scene, SPACEHOG opened for the Chili Peppers at the SkyDome, and played twice to full bills at the Masonic Temple and Lee's Palace. "People tend to listen a lot more (here)" comments Ray. The single "Lucy's Shoe" will be released from *The Chinese Album* under SIRE/Warner Bros. Records. Cecil Beaton's photographic journal of China in the '50's inspired the concept of this album. Beaton's book, which was given to them as a gift, is also called *The Chinese Album*. It became a solid source of ideas for Antony's and Ray's lyrics, along with tons of Chinese takeout and several dining ventures in Chinatown, NYC. Silken tofu with vegetables and lots of garlic and chili is Ant's favourite. I wonder what their next album will be called... *Tohitan Dream*?

Who: Bond
Where: Club Shanghai, Toronto
When: Tuesday 24 February

The Second Bond of Wonder

Who is BOND? "The name is nowhere near related to the James Bond," quips Jimmy, frontman and elected spokesperson of the group. "We want to take away from it more than anything else." And take it away they did. Opening for SPACEHOG, BOND tweaked our ears with deeply funk-ed-out grooves.

Together for barely a year, the band formed in L.A. (which they call HELL-A) with the intent to pursue their experimentation with samples and live performances. Says Jimmy, "We've got lots of samples, lots of lyrics, lots of drums; we all are seeking a balance between the band thing and the sample thing." Martin the keyboardist delivered galactic bleeps and hums in between handling an alto-sax and a flute. By far the most dextrous, he conveyed their ambition to create a new level of sensorial pleasure. Capturing the carnivalesque spirit of Perry Farrell through hopping rhythms, this five-man crew proved that synthetic beats marry well with rock n' roll. Transcending convention, Martin's flute-playing prevented any sampling overload.

An eclectic bunch of savvy musicians, Steve (vocals), Jimmy (guitar), Tommy (bass), Scott (drums) and Martin lent their talents to several other bands independently before settling as BOND. Martin played with Black Grape and Jimmy is a veteran of the freelance circuit. Tommy was hired two months ago specifically for this 'mini-tour'. Excepting Tommy, who is an L.A. native, the others carried their music careers over from the U.K., specifically Glasgow and London.

Under the label SONYWORK, that also represents Fiona Apple and Jamiroquai, BOND will be releasing the single "Nothing First" early spring and an album by March 17 in the U.S.A. Canada will receive it the following month. This full-length recording will certainly be anticipated by Torontonians, as Scott later remarked, "everyone was very cool and receptive to our music," and "[You're] one of the better crowds we've played to" adds Jimmy. Timing an appropriate release for their debut, BOND will break the music industry with their inventiveness. On the move, they're self-defined: "A short, easy, memorable word," explains Jimmy, "One that people are going to remember."

Black Grape

Jenny Ellison (with Colleen McKay and Sara Toller)



I decided to base this review of *Supid/Supid/Supidion* the Rochdale principles of cooperation because it's only fair to Black Grape and also because it's essay season, and who really has time to write reviews? Basically, I forced two other people to listen to one song off the album and give me their honest, immediate reaction. I think this is a fair system. This is a busy time of year, and if Black Grape is going to put out an album in March, their music has to appeal to the very short attention span of the busy student. I started by calling up my friend Colleen and convincing her to listen to "Dadi was a Wadi" over the phone. While I sat in my living room eating toast, I left the phone on the floor and played the song. When it was over, this is what Colleen had to say: "Oh my God Jenny, that was horrible... scary. (she quotes from the song) you got it, I want it, you now I'm gonna get it. It sounds like a rape chant." Colleen compared the instrumental part of the song to late '80's Warrant, Slaughter, and "that band who did 'Dr. Feelgood'." I didn't think it was quite so bad. It was kind of fun; I danced around the kitchen a bit. Feeling my experiment was going well, I knocked on my roommate Sara's door. She was more difficult to convince, but she was taking a study break and really had no choice. Eyes rolling all over the place, Sara put the CD on. Song #1, "Get Higher": Sara laughed at the funny mix at the beginning that makes it sound like Ronald Reagan saying that Nancy smoked pot everyday. I thought this was somewhat clever as well, although it is also a shameless appeal to the audience that saw the movie *Half Baked*. Sara cringed when the singer came on. Bad sign. In the interest of democracy, socialism and cooperation, we switched to the next song "Squeaky." It got worse. Sara feels that this band is trying to hard to be cool, hip, and modern, but at the same time, they are unable to hide their decidedly Van Halen-esque instincts. "Hell. In one word. Hell," were Sara's final words. For my part, I took the revenge song, #7, "Tell Me Something." It is a cleverly packaged and well mixed bad song. It's not looking good for Black Grape and the average female university student. Not that we are average people overall, just that, on average, we overall didn't like this CD. So perhaps you are not a female university student, or perhaps you laugh in the face of those who don't like Van Halen mixed with the Verve. In that case, call the Herald office and I'll pass on the CD.

U.S. Marshals

Albert Lacey

In this sequel to *The Fugitive* Tommy Lee Jones returns as Chief Deputy Marshal Samuel Gerard. With him are his wise-cracking co-workers. But don't get the idea that this is a total copy of the first movie.



This time it's different. This time he's chasing Wesley Snipes.

The movie opens in Chicago where John Roberts (played by Snipes) is injured in a car accident. At the hospital, police discover that there is a warrant out for his arrest for a double homicide in a New York parking garage. They put Roberts on a convict transport plane bound for New York City. On the same plane Sam Gerard is escorting another prisoner. An attempt on Roberts' life blows a hole in the plane forcing it to crash in the Ohio River. When the bodies are counted the next morning, Roberts is not among them. The chase is on.

The cast includes Gerard's crack team of man hunters: Joe Pantalone as Cosmo Renfro, Daniel Roebuck as Biggs, Tom Wood as Newman, and Latanya Richardson as Cooper. In addition, there are new characters like Robert Downey Jr., who plays government agent John Royce assigned to assist Gerard; Kate Nelligan as Gerard's boss U.S. Marshal Walsh; and French actress Irene Jacob as Robert's girlfriend Marie.

The action moves from Chicago to the swamps of Tennessee where Roberts dodges the Marshals amid cypresses and a maze of waterways, and then to New York City where he looks for answers to the killings he is accused of and faces a showdown with his pursuers.

There are good performances from the cast. Tommy Lee Jones won an Oscar for his role in *The Fugitive*. Here he gives another solid performance, revealing a more personal side to Marshal Gerard. Wesley Snipes gives a strong performance as the hunted man who can't trust anyone.

This is a very good movie, and different from *The Fugitive*, with less suspense and more action. Jones is the good guy this time, not Harrison Ford. The stunts are incredible, including the plane crash and a hell-bent chase through a high rise culminating in a roof top leap. It's full throttle all the way, but because of the roller coaster ride it's hard to come down at the end. The ending was anti-climatic.

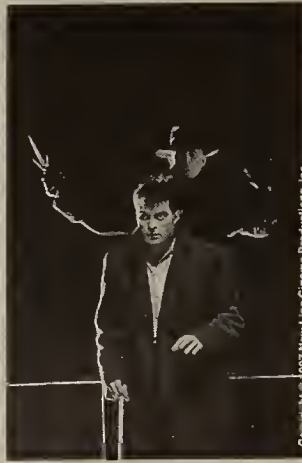
Dark City

W. N. O'Higgins

Most of the students I've talked to like this movie. I went to the screening with high hopes. Sadly, the film does little to justify its burgeoning acclaim. The best part about reviewing this film is the short anecdote in the press kit (also related in the mysteriously favourable *EYE* review) about the childhood dreams of the writer/director, which inspired the screenplay. Alex Proyas tells the PR people at NewLine that he used to dream that people would come into his room when he slept and move things around. He extrapolates this idea into a tale of mysterious Strangers who remake the world each night, right down to the memories of individuals.

This has the potential to be a pretty good story, but Proyas seems to lack the ability to see the potential of his own creation. The film starts with an awkward and breathy monologue explaining the story's background (narrated by a strained Kiefer Sutherland, whose character shows the promise of delicious quirkiness and delivers a one-note hunchback, who, even at the moment of revelation of the story's hidden detail, lacks any passion or personality) and then drifts into a painfully obvious trope. Reviewers have called this movie difficult and obscure, which only suggests that these are people who get lost in the supermarket a lot. This is the story of a man in search of his memory, which has been obliterated by accident. The story tells us that his memory should be utterly absent, leaving him a blank slate. Nevertheless, Proyas seems to pick and choose the false memories that the principal character (played by Rufus Sewell, who acts slightly puzzled when he should be appalled, and displays as little imagination as Proyas himself) should have been implanted with. To make his story work, Proyas plays fast and loose with his own premises, and the movie stops working almost before it can start.

Sometimes, a director's vision is one so striking that the audience can't help but be captivated. Sadly, this is not usually the case. Alex Proyas has a vision, but it is a vision appropriated from a dozen popular sources and it is inexplicably less than the sum of its parts.



CITY OF DARK CITY © 1997 NEW LINE CINEMA PRODUCTIONS, INC.

The scenes with the Strangers, which are supposed to impart horror in the audience, simply look silly, and they are refugees from the *Hellraiser* movies-looking like Pinhead with out his pins. The look of the film borrows heavily from computer games such as *Dark Seed* and *Rise of the Triad*, the Gotham of Tim Burton, and such films as *Highlander II* (an unfortunate reference if ever there was one). The overtones from *The Crow* are to be expected, but the overall effect is merely clunky. The attempts at symbolism by making the only bright colours in the film belong to memories, neon and liquor simply make an already overwrought film into a travesty that doesn't even have the sense to laugh at itself.

The keystone of the film's narrative, the idea of "tuning" reality through the force of will, is where the whole framework collapses irretrievably. Given the concept, a better writer could do some truly wonderful things with this idea. Instead, this ability means that you can

hit people telekinetically, and explore misconceived ideas of architecture without construction delays. In the climax of the film, when the protagonist (who is gifted with the power of tuning) has the ability to remake the world in any way he chooses, his revision is so banal that it made me squirm in my seat. Proyas seems to be so limited in his understanding of his own premise that he films the scene so as to show us the full extent of his imaginative failure.

The central problem with this movie is that the director has pulled so many of his narrative punches that his film is pointless, and allowed his actors to get away with bad performances. Even if these issues were resolved, however, there would still be several scenes where safety ropes enter the frame so obtrusively as to detract from any suspense that might have been achieved, and an idea (memory and its relation to personality) that has been explored before in such films as *Regarding Henry*, to the completely opposite conclusion. *Dark City* is not the worst film I've ever seen, but it is at least as ill-conceived as *It's Pat!*

American Perfekt

Dwight Crane



American Perfekt? I don't think so. If director Paul Chart was trying to be funny, he failed. If he was trying to be scary, he failed. And if he was trying to make a thriller-you guessed it, he

failed there too. Amanda Plummer is driving along some lonesome desert highway, when some road hog forces her into the ditch. Cool guy Robert Forster shows up to help out and she is smitten by his good looks, boyish charm, and I guess it doesn't hurt that he's a doctor. Off they go to find help and, don't you know it, they run into aforementioned hog (David Thewlis), and to add insult to injury, the jerk turns out to be a limey. Well they shoot the breeze for a bit and then, SURPRISE, one of them turns up murdered. Who did it? Who the hell cares? If I have to sit through another psycho-killer! road movie, I'll volunteer myself as the next victim. The actors are all up to snuff, but the ridiculous story leaves them, and us, hanging. Paul Sorvino steals the show as the big fat southern sheriff who's a lot smarter than he looks (he just looks like a big fat southern sheriff), and considering he's sharing the screen with some decent actors, that's a pretty good steal.

Fairuza Balk impresses with her looks... obviously, but she also shows she can carry her weight with the rest of the ensemble. There's only one acting gaff that really stood out and that's where Forster does a little party trick to entertain Balk. The actors are so desperate to please us, they improvise a little schtick, and it's actually embarrassing to watch. Ouch!

The Oscars

Albert Lacey

On Monday March 23 the 70th Academy Awards will air on ABC live from Hollywood.

With Billy Crystal hosting, the event is expected to be watched by one billion people worldwide, making it the biggest event in television history. There are 24 awards to be presented, but only six that really matter. I don't have a clue who the fickle academy will choose, but I'll give it my best shot in the dark.

For Best Picture the nominees are: *As Good As It Gets*, *The Full Monty*, *Good Will Hunting*, *L.A. Confidential*, and *Titanic*. With 900 million in box office revenues, I think it's obvious *Titanic* will win. In my opinion, *L.A. Confidential* is the best movie. But it would be funny if *The Full Monty* won, kind of like David Slaying Goliath.

Some of the actors have been nominated before. It's possible the academy will view those who have a history of nominations or a long acting career as more deserving.

For Best Actor the nominees are: Matt Damon for *Good Will Hunting* (his first nomination), Robert Duvall for *The Apostle* (his fifth nomination, he won in 1984 for *Tender Mercies*), Peter Fonda for *Ulee's Gold* (his first nomination for acting), Dustin Hoffman for *Wag the Dog*, (his seventh nomination, he won twice before for *Rain Man* in 1989 and *Kramer vs. Kramer* in 1980), and Jack Nicholson for *As Good As It Gets* (his eleventh nomination, he won twice before for *Terms of Endearment* in 1984 and *Dine Flevor the Guckoo's Nest* in 1976). These are all heavyweights, except for Matt Damon. The buzz on the street is that Jack's going to win.

For Best Actress the nominees are: Helena Bonham Carter for *Wings of the Dove* (her first nomination), Julie Christie for *Afterglow* (her third nomination, she won in 1966 for *Darling*), Judi Dench for *Mrs. Brown* (her first nomination), Helen Hunt for *As Good As It Gets* (her first nomination), and Kate Winslet for *Titanic* (her second nomination). I haven't seen half of these movies. All I can say is that

I hope the winner isn't Helen Hunt.

For Best Supporting Actor the nominees are: Robert Forster for *Jackie Brown* (his first nomination), Anthony Hopkins for *Amistad* (his fourth nomination, he won in 1992 for *Silence of the Lambs*), Greg Kinnear for *As Good As It Gets* (his first nomination), Burt Reynolds for *Boogie Nights* (his first nomination), and Robin Williams for *Good Will Hunting* (his fourth nomination). This one will be a toss up between Burt Reynolds and Robin Williams.

For Best Supporting Actress the nominees are: Kim Basinger for *L.A. Confidential* (her first nomination), Joan Cusack for *In & Out* (her second nomination), Minnie Driver for *Good Will Hunting* (her first nomination), Julianne Moore for *Boogie Nights* (her first nomination), and Gloria Stewart for *Titanic* (her first nomination). This is another one I can't predict. I'd say either Kim Basinger or Julianne Moore or maybe Gloria Stuart for *Titanic*. Is *Titanic* going to sweep?

For Best Director the nominees are: Peter Cattaneo for *The Full Monty* (his second nomination), Gus Van Sant for *Good Will Hunting* (his first nomination), Curtis Hanson for *L.A. Confidential* (his first nomination), Atom Egoyan for *The Sweet Hereafter* (his first nomination), and James Cameron for *Titanic* (his first nomination). I read that the best thing about *Good Will Hunting* was the direction. But James Cameron will probably win.

Another issue is who should be nominated and wasn't. What happened to the guys from *L.A. Confidential*? There was a lot of great acting in that movie and Kim Basinger's performance certainly wasn't the best. Guy Pearce was great and so was Russell Crowe. And then there was Kevin Spacey. Ladies and gentlemen, Kevin Spacey! I'm sure you can think of others. So tune in March 23 for the fashions, the stars, the excitement, and the disappointment.

Palmetto

Albert Lacey



This spoof on the film noir genre stars Woody Harrison as a Florida newspaper reporter named Harry Barber. Harry is released from prison, after being framed and sent to jail for

trying to expose corruption at city hall in the small town of Palmetto. He comes back to town unhappy at the loss of two years of his life. His girlfriend Nina (Gina Gershon) tries to be supportive and help him re-enter his life. But Harry bears a grudge; he feels somebody owes him for his two years in prison.

When a seductive blond meets him in a bar, she gives him an offer he can't refuse. Rhea Malroux (Elisabeth Shue) is the new wife of the richest man in town, and for pretending to kidnap her stepdaughter, Harry will get an easy \$50,000. It's too good to be true.

Chloe Sevigny stars as the teenage Odette Malroux. Michael Rapaport is Donnelly, the rich man's body guard. Tom Wright plays John Renick, the assistant D.A., who is trying to steer Harry in the right direction. Filmed on the gulf coast in several resort towns, the setting captures the atmosphere of decadence, where people are surrounded by heat and lush vegetation, where it's too hot to think and temptation comes easy.

The film is based on the 1930's novel *Just Another Sucker* written by British author Rene Raymond. Director Volker Schlöndorff plays with the genre adding to the usual suspense of film noir. At times making fun of the conventions and at other times adhering closely to them, Schlöndorff adds unpredictability to a film where no one can be trusted, and everyone is after the money.

SENSELESS

Senseless

Directed by Penelope Spheeris

Dan Zachariah

It's tempting to pass *Senseless* off as another piece of flotsam in the world of toilet humour cinema. The plot is pretty lame and not terribly germane to the film as a whole. But when one looks behind the weak story, it becomes clear that there is at least one aspect of the film that merits distinction: the acting performance of Marlon Wayans. His performance is what saves *Senseless* from complete oblivion. The story involves an Economics major at Stanford University named Darryl (Wayans) who needs cash and needs it fast. His tuition is out of sight and his mother is in desperate need of money in order to support the rest of the kids who are younger than Darryl. So he resorts to some pretty desperate measures, like selling off what seems like gallons of blood and sperm, as if he had an endless supply of fluids. But his big ticket comes to him in the guise of a \$3000 dollar offer: if Darryl injects himself regularly with an experimental drug being concocted by a funny-mannered university scientist, he gets the cash. On taking the drug, his senses become enhanced a hundred-fold. What follows is like a dream; he becomes a hockey star and general know-it-all but he makes what turns out to be a stupid mistake. He administers double the prescribed dose and proceeds to lose control of his superhuman senses. Muscular control is lost and he becomes a basket-case in bed. It also hurts his chances at becoming selected by an ultra-rich investment firm, his ultimate goal. Wayans keeps the audience in stitches with his jerky body language and infectious personality. He seems sympathetic AND pathetic, yet humorous during the entire film. This compensates for the numerous flaws in story and direction. Wayans makes his character likeable without being obnoxious - something he deserves credit for considering the requirements of his role.

Although hardly a classic, *Senseless* can be quite funny at times and provides a nice escape for moviegoers.



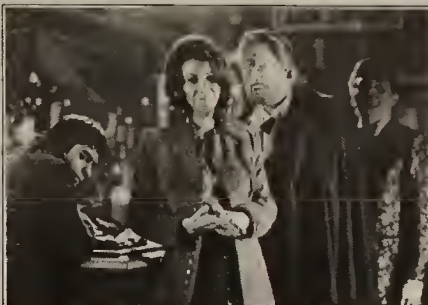
La Comtesse de Baton Rouge

Ed McLaughlin

A beautiful bearded lady Paula Paul (Genevieve Brouillette) from a circus freak show, decides to separate herself from 1968 Montreal P.Q., and set up tent in Baton Rouge, Louisiana, U.S. She is followed

by Rex Prince (Robin Aubert) an idealistic young filmmaker who has fallen in love with her at first sight. He drives his classic old Edsel all the way down to the bayou and trades it in for a cannon. He needs the giant piece so that he can become a human cannonball, and be with his "countess" in her new "Circus of Happiness". Of course, as an aspiring filmmaker, he films almost everything he sees, and so he must film Paula too. The film shifts back and forth in time between the film we are watching and scenes from the film Rex Prince ("a good name for a dog," someone in the film comments) is making.

This is the basic premise of Quebecois filmmaker Andre Forcier's "Countess of Baton Rouge", and if it sounds a trifle thin to you, I would have agreed until I viewed this cinematic gem from La Belle Province. The film is a cineaste's dream. Shot in beautiful bright primary colours (except for a short sepia toned B&W sequence,)



Circus freaks Rex Prince (Robin Aubert), Paula Paul (Genevieve Brouillette) and Le Grand Zénon (Frédéric Desager)

this is delicious eye candy. There are lots of allusions to other directors. The circus people (it doesn't take long to get over what imperfections they might have) are of course reminiscent of Fellini.

Capra's name appears on a marquee, and Rossellini is named as a favourite director. Even one of the characters, the elegant Zenon (Frédéric Desager) who is billed as Canada's only Cyclops, is named after a projector bulb.

I'm sure there are more film references that I've missed, but that's not important. This is a film made by an artist who obviously loves the medium and its message. It is a joy to watch this funny, romantic fantasy, and it left this viewer a little less cynical about love, life and art. I found myself laughing at some of the crazy imagery

from this flick several hours after watching it - particularly the scene where the lovers are screwing inside the cannon and it fires shooting them through the air. Fabulous! This gives new meaning to the term banging. I have the feeling people will be talking and laughing about this movie for years to come.

Wild Things

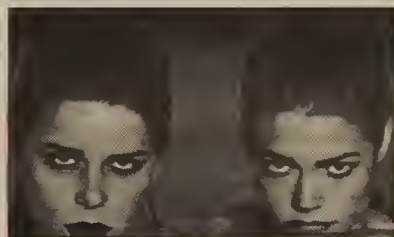
Marijke de Looze and Tanya Horvath

This movie bit the big one. John McNaughton (Mc Not-on-your-life) tried to make it funny (we think), but failed miserably. Kevin Bacon sucked too — the bastard!!! If he were on *Southpark*, he would have killed Kenny. The lesbian love scene sucked. We could show them how to do it if they paid us a million dollars, too. Can Matt Dillon ever get a real role? You'd think someone that good-looking could muster some sex appeal on the screen. If you do think so, you're really wrong and we would hate to have sex with you, too. You probably suck in bed. And not very well, we might add.

Speaking of sucking, did we mention that *Wild Things* sucks? (Even worse than you do) We wouldn't want to be near Kevin Bacon (who incidentally played a cop — not a stretch since he looks like a pig), but apparently the eternally pouty Neve Campbell didn't mind shortening the distance to one degree of separation (although she got a lot closer to Matt Dillon and the other sexy chick that's all over the posters, whatever the hell her name is). Wow, that was a really long sentence. So was the movie (long, that is, not a sentence).

The premise of the movie, as flimsy as it is, begins with the afore-mentioned sexy chick washing Matt Dillon's car and then, as the press release states, slinking into his house "sporting a beguiling smile and a very wet t-shirt." She then proceeds to accuse him of rape, but that's not what bothers us. What is really distressing is that when she comes out of the house, her clothes are dry. Is she so hot that she dries her own clothes? We don't know. At the end of the movie (yes we're skipping from the beginning to the end — if you had seen the film, you'd want to too), they proceed to show you, interspersed between the credits, how all of the really obvious plot twists happened. OK, how stupid do they think their audience is? We were offended. Not just because they think we're stupid, but also because they forced us to stay in the theatre watching more of their crap.

One bright note — Neve Campbell makes a good blonde... also a good redhead. These are things we might never have known if we hadn't seen the movie. Kudos to her hairstylist, Kathe Swanson (see, we can remember HER name, but not the bimbo who flashed her tits all over the screen). So, to sum it all up — *Wild Things* sucked big twinkles. You want to know how badly it sucked? Here's the clincher: Bill Murray's in it. We rest our case.



The sexy, sultry Neve Campbell, who remains curiously clothed in the erotic scenes of *Wild Things*, and her costar, what's her name.



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Barbara Mestice

Fosse's sizzling and sexy choreography of the seventies is back in the spotlight. The musical *Chicago* hits Toronto for a limited ten week engagement and definitely lives up to its slogan as the "Drop-Dead Broadway Musical!"

Chicago first opened on Broadway in June 1975 with the legendary Bob Fosse as the original director and choreographer. Fosse is responsible for creating an entirely new style of jazz dance, characterized by its sharp movements and impeccable technique, never since matched in the dance world. Those precise shapes, formed by moving only one part of the body at a time -- the head or hips, for example -- are what dancers call isolations. "Mr. Fosse said isolations should be used as punctuation," says *Chicago* performer and former Fosse student, Jeff Shade. And they are these isolations which distinguish Fosse's style from other choreographers.

Perhaps best known to the general public today for the movie *All That Jazz*, Fosse did for the jazz world what the late George Balanchine accomplished for classical ballet. Choreographers throughout North America and around the world still identify their method as Fosse-style jazz, to indicate what one can expect to encounter in their classes.

The current revival of *Chicago* remains true to this style with Anne Reinking as choreographer. Reinking was the star of the original production on Broadway and so has first-hand experience working with Fosse. As a result, Reinking has immersed the entire cast of *Chicago* in the Fosse style for fantastic results and hot, sexually charged dance.

Set in a jailhouse and courtroom in the 1920's, *Chicago* portrays murderesses Velma Kelly (Donna Marie Asbury) and Roxie Hart (Charlotte d'Amboise), whose claims to fame are the very murders for which they are to be sentenced. The two are acquitted, not because of their innocence but because of their ability to manipulate the media. The cynical plot is thoroughly entertaining and the audience can't help singing the catchy tune of "He had it coming/I didn't do it..." long after they leave the theatre.

Although it is set in 1920's Chicago, the production is a very modern one. The thirteen member jazz band sit right on stage, as the dominant set and the characters are dressed in minimalist tank tops and tights, entirely in black. The plot, too, can be spotted readily in our own media frenzies -- the O.J. Simpson trial and the Bobbit case to name a few.

Chicago plays at the Princess of Wales Theatre until April 26. The New York production has been sold out three months in advance, so get your tickets fast if you want to get them. Believe me, you want to get in!

Dancers in Toronto can benefit from the *Chicago* tour even further by attending a master class. To "jazz bunnies" that's a dance class taught by a professional performer or choreographer, at an ad-

vanced level in order to experience a different style of dance. Jeff Shade, who is appearing in *Chicago* is giving such a class at the Metro Movement Dance Studios in Toronto.

The first class, on March 8, was a huge success with over forty dancers in attendance. Shade has a lengthy list of credentials in teaching, choreography and performance, having appeared on Broadway in Bob Fosse's *Sweet Charity*, *Teddy & Alice* and *Gotta Getaway*.

Having worked with Fosse, he has a fantastic knowledge and understanding of the Fosse style and gives a terrific class. The next, and last class is being held on Sunday, March 22. Call Metro Movement at (416) 463-9174 for registration info.

The revival of Bob Fosse's work has been met with such enthusiasm over the past few years that the dance world has seen a noticeable rise in Fosse-style teachers and choreographers.

Another musical coming to Toronto tells the story of Fosse's life in a production entitled *A Life in Song and Dance*. The show has been in rehearsal for months and has already been presented to a specially selected audience in a workshop setting in February.

A Life in Song and Dance promises to be another Fosse-style hit and is scheduled to open at the Ford Centre for Performing Arts this summer.

The Myth of Star Wars

Evan Houldin

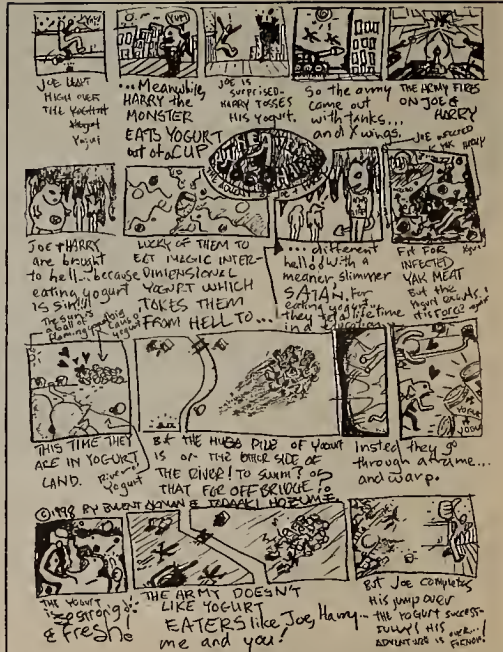
With the first of the new *Star Wars* prequels to be released next year, it is perhaps a good time to ponder the immense popularity of the trilogy. While sci-fi films like *Independence Day*, and *Men in Black* may make lots and lots of money, they are not remembered as being an inspiration for an entire generation, or even as being particularly special. Yet, 20 years after *Star Wars: A New Hope* was first released, the *Star Wars* series is being revived amidst a wave of nostalgia, new toys, and high marketing potential. There must be some reason why the original trilogy is being remembered so fondly.

Star Wars creator George Lucas once said that he wanted to create a fairytale for a generation lacking in such things. He set out to create a new world that would combine elements of ancient mythology with the best of futuristic fantasy. The technological advancements incorporated into the film would be the initial attraction to the films, but the underlying themes of power, destiny, love, and redemption would ensure it a place in modern culture.

The first film follows the path of a young hero (Luke Skywalker) who follows his destiny by saving a princess (Leia) and slaying the dragon (The Death Star). He is a reluctant hero at first ("I can't get involved, I've got to do work at the farm!") even though we know that he desperately wants to escape his boring planet and find adventure in the stars.

The first character he meets on his journey is the kindly old wizard (Obi Wan Kenobi) who ushers him towards his destiny: "You must come with me to Alderaan if you are to rescue the princess and become a Jedi like your father". Kenobi is also a Guide, who proves resourceful even in death. He even provides the hero with the magic sword (lightsaber), an essential talisman for the knights of many myths, including the Jedi knights. When Luke's guardians (Aunt Beru and Uncle Owen) are killed by the soldiers of the evil empire, our hero has been cut off from his old way of life and he is set upon his course.

The hero cannot be successful without the aid of fellow journeyers who are called on to join him in his quest. These take form in the characters Han Solo and his Wookiee partner, Chewbacca. Throughout the course of the trilogy, Han Solo undergoes his own transformation as well, from a greedy space pirate to a hero who learns to care for a cause larger than himself. Also accompanying them is Leia, the aforementioned princess who is not nearly as helpless as she might be in ancient myths, although we must remem-



ber that this is a modern fairytale!

After embarking on their quest, the heroes encounter many obstacles, one of which is the Maze -- the labyrinthine corridors and levels within the Death Star. The Guide is also killed by his former student, the black knight (Darth Vader), in a classic duel which would seem out of place in any other sci-fi film (Could you imagine Tommy Lee Jones fighting aliens with swords?)

In traditional mythological fashion, the hero finally slays the dragon/Death Star by firing an arrow/proton torpedo directly into its heart. From another perspective, the trilogy can be seen as a story about the black knight (Vader) who eventually redeems himself by killing the evil king (the emperor). In fact, George Lucas went ahead with the prequels for the purpose of expanding on this notion; that the films are really a story about the rise, fall, and redemption of Anakin Skywalker.

On a very broad level, the films are a tale of good against evil, black against white. The empire is lead by an evil sorcerer-king who draws his power from dark magic (the dark side of the force), the main characteristics of which are anger, fear, and aggression. His challengers, the Jedi knights, belong to an order which draws its strength from the light side of the force, which emphasizes inner peace, and self-control over anger and hatred. The trilogy is full of such contrasts: the starships of the empire are jagged (the Star Destroyers) whereas those of the rebels (like the Mon Calamari Star Cruisers in *Return of the Jedi*), are fluid looking and even elegant.

The cold, machine-like nature of the empire relies on technology to subdue its people. The rebels instead rely on their own skills and use technology to augment their skills. A good example is when Luke shuts off his targeting computer at the end of the first film, and relies on the force to guide him. He is still using technology (an X-wing Starfighter) yet he does not rely on it entirely. On the other hand, the thousands of Imperials on board the super star destroyer are completely helpless when their main bridge is destroyed, and they crash into the uncompleted second Death star in *Return of the Jedi*.

George Lucas even colour-coded his films. The soldiers of the empire are coloured black, white and grey, whereas the rebels dress in earth tones.

All these elements combine in a set of films which entertain by providing rich stories powered by ancient myth and supplemented, not dominated, by flashy effects. So in a time where Hollywood is dominated by special effects extravaganzas devoid of heart, the return of the myth of *Star Wars* is a welcome one.

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Yet Another Beer Pilgrimage to Quebec

Cass Enright

Following up my successful December trip to Quebec, I continued my beer pilgrimage with another voyage to Montreal during reading week, in the hope of more fine beer. I was not disappointed. Having already visited Unibroue's brewery in Chambly and two of Montreal's brewpubs, I was in search of more fine micros and brewpubs. My most recent trip to our neighbouring province took me to another microbrewery and three more brewpubs.

While my friend and I were driving through the Laurentian mountain region of Quebec, we stopped at the revitalized Mont Tremblant ski resort, about 90 minutes north of Montreal. Mont Tremblant is an incredible experience, almost a mini-Whistler. A few years ago, a company in Vancouver, Intrawest Corporation, which also owns Whistler/Blackcomb, bought Tremblant with the goal of turning it into the East's best resort. They are achieving this goal. In the last few years, over \$400 million has been poured into Tremblant, with another \$500 million on the way. What has developed out of all this cash is a beautiful, picturesque, if not artificial-looking theme park village named Place Saint-Bernard at the base of the mountain. The village has exploded into a series of chateaus, restaurants, trendy shops and boutiques all with roofs painted either red, blue or green, and meticulously-groomed mountain slopes, all of which have contributed to Tremblant being named the best ski resort in Eastern North America for 1996 and 1998, according to Ski Magazine. If you wish to ski with style, drive straight through Blue Mountain and go to Quebec. Remember, Ontario only has hills. However, I mention this as a prelude to good beer. One of



People always have a good time at a brewpub in a ski resort.

the brews before ordering, a courtesy I appreciate in any good beer bar. Their beers were: Diable Rousse (a red ale, 4% alcohol), Blizzard Blanche (a Belgian White beer, 5%), Septième Ciel Blonde (5.2%), Extrême Onction Trappiste (a Belgian Abbey-style ale, 8.5%), Double Noire Stout (4.5%), and Cranberry Wheat (the

beer of the month). I was delighted to see such quality and interesting styles from a ski resort geared towards attracting the masses. The Trappiste was a knockout, definitely not a beer to be drunk before getting on the ski lifts. The Cranberry Wheat was very interesting, a bright pink beer with a well defined tartness characteristic of cranberry juice. The beers were expensive (\$6.25 per pint) but well worth it. La Diable has a wonderful atmosphere, a bar where you can enjoy a pint while gazing up the mountain and into the village.

The next day we travelled to the near-vacant town of St-André-Avellin, halfway between Ottawa and Montreal. Situated in this town is a growing and respected Belgian-styled brewery, BrasseMonde. Upon reaching the village, we found the brewery in an unsigned warehouse on the snow-drenched rue Rossy. We had called ahead to the brewery, and discovered that no one at the brewery spoke any English, but we were still welcomed to visit. Luckily, a friend of mine, who is fluent in French, joined us on our beer excursion and acted as a much needed translator between myself and the brewer Thierry Van Havre, who we met upon entering BrasseMonde. He showed us around the brewery, providing some facts about the brewery, their brewing capacity and the plans for a new summer beer to accompany their current lineup of three Belgian-style beers. After this pseudo-tour, Thierry asked us to stay for a beer, which we gratefully accepted. We sat in the kitchen/waiting area of the brewery, and enjoyed two of their beers, L'Infidèle, a Belgian-style strong ale, and La Nuit Blanche, a Belgian white. Thierry was extremely nice, a native Belgian who was recruited from Brussels to Quebec to help start up BrasseMonde, which opened in late 1996. We chatted for a while, discussing Quebec and Canada impressions, the future of the brewery and, most importantly, good beer. Although the language barrier prevented us from ideal communication, the universal language of great beer was almost as rewarding. Tours and free samples are available at the brewery, but merchandise is not as yet. If you are ever in St-André-Avellin, be sure to stop into BrasseMonde and enjoy some fine Quebecois Belgian brews.



L'Infidèle - great beer and great label art.

Drink Yourself Stupid... And Live To Tell About It!

Most of us have drunk to excess, some of us often and from an early age. Thus, the hangover is a familiar feeling. There is a solution! Read on to find out.

Many people who read about the Innis Brew Connaisseurs Society think that it is simply a scam to get free beer. Not so. The IBCS celebrates the variety of beer produced all over the world. One style of beer that the investigations of the IBCS has uncovered is the unfiltered beer. This is a beer made in the Belgian tradition where the yeast is left in the beer in suspension, which makes the beer cloudy, and imparts a rich flavour. This style of beer has quickly become a favourite among the members of the IBCS, because of its unique and refreshing flavour.

A side effect of unfiltered beers is that they tend to have a higher alcohol content. Luckily, yeast has a wonderful property - vitamin B. There are actually several B vitamins in the yeast that one finds in unfiltered beers, but the most important from a drinker's perspective are B12 and B6. These are the vitamins that are lost when metabolising alcohol. These are produced by the liver, which is why the liver is damaged over time by excessive alcohol use (and other reasons as well). Most unfiltered beers also have the advantage of having very few ingredients (as few as the essential four) which means that not only are the B vitamins lost to alcohol metabolism replaced, but you are less likely to have adverse reactions to unknown additives. Many commercial beers, such as Molson or Labatt products have as many as 150 ingredients. Anyone who has had hangovers from drinking more than one type of beer can attest to the fact that some beers affect your stomach differently. Personally, I find that there is an additive in Waterloo Dark that makes me profoundly ill. Drinking better beer, especially unfiltered beers, has left me feeling far better the next day.

There are several unfiltered beers available in Ontario for your enjoyment. Many of the offerings from Unibroue are unfiltered, as they brew in the Belgian style, and you can find imported beers with this feature. For a local example, Denison's brew pub offers an unfiltered wheat beer that is simply lovely.

Hangovers do not have to be a part of your drinking experience, even if you drink a bit too much. Simply drink better beer (it's better for your stomach), replenish your fluids (with water) and replace the lost vitamin B, preferably with a fine, unfiltered beer.

W. N. O'Higgins

The Fusion of Beer and Art Local artist and Montreal brewer collaborate an upcoming liquid and canvas experience

There is quite an interesting art exhibition approaching, one which specifically caught my attention more than most that occur in Toronto. Local artist Rima Macikunas and Montreal brewer Victor Lukoshius are each demonstrating their skills at Memory and Reality: A Canadian-Lithuanian Woman in Contemporary Society, an upcoming art exhibition. Rima's most recent paintings and line-cut prints will be displayed, which alone is not uncommon, but Victor has brewed six different beers to complement Rima's six series of images! Victor has quite a resume of brewing qualifications, including a post-grad certificate from the Heriot-Watt U. in Edinburgh, Scotland, brewery and distillery training from the Isle of Islay and Germany, and memberships in the Institute of Brewing and Master Brewers Association of the Americas. He is currently employed at an unnamed Ontario brewery. It is good to see the arts community of Toronto embracing beer in this way. Definitely the exhibition to check out for any beer and art lover.

Memory and Reality
A Canadian-Lithuanian Woman in
Contemporary Society

Reception: Saturday, March 28, 4-9pm and
Sunday (no beer), March 29, 11am-6pm.
Priskelimo Parapija Gallery
999 College St. (East of Dufferin)

Canadian Brew News



The Rotterdam lives! The Rotterdam, the bar under the Amsterdam brewery on King St. W, which was originally thought closed, is in fact open, to a degree. The Amsterdam brewery did expand into the Rotterdam, but the original bar still exists and is operational, along with a few tables at each end. All of Amsterdam's

beers are available on tap at the bar, along with a selection of simple pub food. It is much more intimate and less cavernous than the old Rotterdam, and is still a great place to go for a few pints.

Upper Canada a goner: Sleeman Breweries has officially closed on its purchase of the Upper Canada Brewing Co., having taken up and paid for approximately 93.5% of the outstanding common shares. John Sleeman has been appointed Chairman of Upper Canada. Watch for changes soon, including the closure of the Toronto brewery and a cutback of current Upper Canada brands. **Business of microbrewing:** Both the Big Rock Brewery Ltd. and Unibroue Inc. announced their year-end financial results recently. Big Rock earned \$0.02 per share in 1997, compared with \$0.04 per share in 1996. The reduced earnings per share was associated with the expansion of the brewery into a new 250,000 hectolitre facility in Calgary. Big Rock has brought a new beer to Toronto, the Canvasback Ale, a brew with charitable ties to Ducks Unlimited Canada. Unibroue Inc., in their first

year as a public company, announced earnings per share of \$0.35. Unibroue's major project for 1998 is the launch of a new Pilsner-style beer, to be placed in direct competition with mainstream brands of Sleeman, Molson and Labatt. \$3.5 million will be invested in this project, with a target of 45,000 hectolitres sold in the first year (all of Unibroue's other beers combined sold only 44,631 hectolitres in 1997).

St. Patrick's Day celebrations: There are a number of good beer-themed St. Patty's day events at Toronto pubs, including the Granite Brewery (Mount Pleasant & Eglinton) and the Beer Bar (Yonge & Eglinton) - the beer at these pubs may not necessarily be green, but it sure will be tasty.

Peel Pub coming to Toronto: The Peel Pub, a famous Montreal bar notorious for disgustingly cheap alcohol, is opening up in Toronto. Located on King St., near Old Ed's restaurant and the Princess of Wales theatre, the initial posters indicate a near-replica of the Montreal original on rue Peel. As much as I am anticipating this new pub, I do not believe there will be any \$5 pitchers or \$0.50 tequila shots at the Peel.

Toronto brewpubs better than Montreal's: After a less-than-extensive and non-scientific study, it has been determined that Toronto's brewpubs are significantly better than Montreal's. Montreal may have cheap booze and nickel peep shows, but TO has great brewpub beer. Toronto's Denison's Brewing Co., Granite Brewery, Al Frisco's, C'est What? and Amsterdam/Rotterdam beat Montreal's La Cervoise, Le Sergeant Recruteur, L'amère à boire, Brutopia and Le Cheval Blanc. Enjoy them!

Creations invention, whimsy and art

At This Kind Of Time/ 41.46N., 50.14W

Poetics

poem

inspired from A Night To Remember, (1956), written by
Walter Lord

The lights went out
Muffled thuds and the tinkle of breaking glass
grew louder.
A steady roar thundered across the water
And everything movable broke loose...

A jewelled copy of The Rubaiyat
800 cases of shelled walnuts
15,000 bottles of ale and stout
thirty cases of golf clubs for A.G. Spalding
30,000 fresh eggs
dozens of potted palms
five grand pianos
a massive silver duckpress
a little mantle clock in B-3B
And Major Puechen's tin box.

And still it grew...

Eleanor Widener's trousseau
tumbling trellises and wicker chairs from the Cafe Parisien
shuffleboard sticks
a fifty phone switchboard
a cask of china for Tiffanys
the remarkable ice-making machine on G deck
the case of gloves for Marshall Field
Billy Carter's new French Renault
the Ryerson's sixteen trunks beautifully packed by
Victorine
and eight dozen tennis balls, for R.F. Downey & Co...

And that was the way of it
At this kind of time.

Peter Sobchak

Last Year

poem

inspired by Last Year At Marienbad (1961)
directed by Alain Resnais, written by Alain Robbe-
Grillet

The park of this hotel
was a kind of garden
a la francaise
without any foliage.

Gravel,
stone,
marble
and straight lines
marked out of rigid spaces,
surfaces without mystery.

It seemed,
at first glance,
impossible to get lost here...
at first glance.

down straight paths,
between the statues with frozen gestures,
and the granite slabs,
where you are now
already getting lost,
forever,
in the calm night,
alone from me.

Peter Sobchak

story

I am on a bus. The woman against whom I am pressed is singing with the other women, and the men in the front are playing the 'ouds. The window is filthy with dust and with sand, and when I try to look out, I see only the sun and the caked and thirsty land. To write in these circumstances is to write in retrospect, and my senses memorize the surroundings: when the time will come, I will write all of this down; as though I was always there.

He would always complain to me of this. He accused me of living in the future, and he warned me of the danger in selling the present to the ephemeral. I was his darkness in this respect: he lived and wrote for all tenses. Or so he said, at least. I think that he had always had his eyes for posterity. It was rare back then to find a man so confident in his destiny.

The Literary Perspective, he called it. His legacy, perhaps. To understand his writing is to fathom the person, and to do that, you have to know the Perspective. It has found a popular meaning now, in supermarket digests, in boisterous undergraduate taverns. Simply, it holds that we are protagonists in some breed of fiction. His destructive pursuit of originality in the face of such a banal philosophy always saddened me. A sadness that was sometimes... maternal. He effortlessly found symbolism in daily routines. He had every confidence that his author was a craftsman, and that the architecture of his life followed a timeless plot. In his reading of life, even the media was poignant. I often suspected that this idea was an anachronism of his adolescence, a middle-aged man with a security blanket.

The bus driver shouts at me above the hymns: the village is just over the distant dunes. I know that he is watching me through his vintage sunglasses. The sighting of a white man is still worthy of an anecdote over the fire, and the discovery of a white woman invites almost myths. But I have no friends on this bus, as they have stopped many times over the past days for my benefit. I am not a young woman.

To him, writing was a homage to the Literary Perspective. He was absorbed by the idea of perpetuating the cycle: he was written as an author. What was the name of that movement that arose around his writings? But I know that he enjoyed the idea of an -ism associated with his name. Yes, he courted posterity. But his choice of living in a book sometimes condemned him to cliché. This whole damned business of moving to Morocco. The white man in the desert. He was a big fan of Bowles. The fabled New York years, also. He threw himself into a calculated self-destruction, trying to become as real as his protagonists. He loved many women after me.

He was lazy, too. He knew that the vocabularies of writing and music absolved him of working at making explicit his philosophies. He could play the ambiguities off his audience. That was an art, I guess. But I

A Place Called Home

poem

Under the surface of a place called home
lies a spiritual beauty that few people know.
Witches and mystics, please lead
the path for spiritual children
with no grasp of separate realities.
Discover my home land of undimmed beauty,
and the future of a world unprepared to die.
The children of this land will be the first
in the passage to the new world.
Dreams in my homeland linger in the atmosphere
just catch one with your hand,
or
release one in the air.
Beauty created from generations past.
Indians will tell you it is not beneath the grass.

Joanne Csillag

TO WRITE SIMPLY IS AS
DIFFIKULT AS TO BE GOOD.
W. SOMERSET MAUGHAM

won't steal it from him: yes, he did write musically. That style. Of broken sentences. It was intuitive for him to subordinate the narrative to the rhetorical, and that style was his most immediate tool. Create rhythms. Write in music. But he had never intended that technique to emerge as his Style. He thought that it would be perceived as a gimmick, and it may, in fact, have been; he was never sure.

I know that he is dead, now. A letter on my desk last month, with a note and a map. I doubt that he died in Morocco. Paris would be my guess, because it would make for a better setting. We all know that when he wasn't in Paris, he wrote about Paris. The map brings me here, to this village. Some of them still speak French, and a young boy, with the flies on his cheek and the black curls, takes my hand and walks me to his hut. He learned to hate them, of course, but at first, he was desperate to fall in with writers. It was only when he saw that they weren't like him that he turned his back. He would complain to me that they all wrote from personal experience. This repulsed him. He hoped to become what he wrote, not to write about where he had already been. The pen was a therapy for him, like it is for so many others. He would have resented that observation: he hated sharing common denominators.

There are books, scraps of sheet music. His paintings too. I can only smile at these. Although he tried, he could never break from impressionism. It was his passion for ambiguity. There is no bed, and I recall that he enjoyed sleeping on floors. No notebooks, either. He hadn't written for years. He had found his recognition, and he had known when to stop. Never was there so self-conscious a canon of writing. Try to date the events in any of his stories. He took pains to strip his fiction of implicating technologies, of anachronistic slang. All of his stories had an epic feel. I do not know that any of them were actually epic. He craved recognition, indoctrination into that pantheon of the Greats. At the same time, he hunted down and exorcised Hemingway and Dostoevsky and Kafka whenever they intruded into his work. It was not until later that he realized that originality is not born of reaction.

I am crying now. He always envied people their tears. I remember accusing him of being too clinical. He carried that with him for years. I hadn't realized how regretful he was of being handicapped for anger. He worried that he could never become a Great Writer without access to such sobriety; he likened it to painting with only two of the primary colours. I'm sure that, as with everything in his life, he learned anger by writing about it. I am crying now, and I am holding what I came for in my hands. The final cadence from a man who lived in symbolism. The wood is coarse and dark. Maple, I think, or maybe walnut. He had begun to carve it for me decades ago, my twenty-second birthday. A sculpture of a little girl in a dress, kneeling. I had joked with him that it would never be finished.

fade to

Idan Erez

Goddess of Everlasting Night

poem

Her mystical soul dwells
in the land of zombies.
Nights everlasting...
She awaits the passing hours until dawn.
Her majesty desires to survive
the manifestations of illusions.
An addiction of misplaced exhilaration
that brings intrigue to insomniacs,
or so her mind believes.
Shadows cast on her parade of unconsciousness.
No dreams allowed in darkness,
sleep is only provided in early morning hours.
Eastern rising sun is the sign of tranquility
to her heart.
The spasms and palpitations seize in daylight.
Blood starts to course smoothly through her
veins, as she closes her eyes.
She reaches the land of dreams,
and the rest of the world awakes.
Morning has arrived to leave her
as a paperweight of her majesty's existence.

Joanne Csillag